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A SURVEY OF CURRENT TEACHING APPROACHES TO IMAGE MAKING IN THE ART SCHOOL OF BRITAIN.

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SELECTED ART SCHOOLS AND COLLEGES IN ENGLAND, SCOTLAND, AND NORTHERN IRELAND WERE SURVEYED TO DETERMINE THEIR CURRENT TEACHING APPROACHES TO IMAGERY. DATA COLLECTION INVOLVED (1) PERSONAL VISITS, (2) DISCUSSIONS WITH STUDENTS, STAFF, AND ADMINISTRATORS, (3) AN EXTENSIVE EXAMINATION OF WORKS OF ART BY STUDENTS AND ARTIST-TEACHERS, AND (4) A REVIEW OF THE GENERAL ART SCENE. FINDINGS REVEALED THAT MANY PROGRAMS IN BRITISH INSTITUTIONS, RESPONSIBLE FOR DEVELOPING ARTISTS, BRING THE PROFESSIONAL ART WORLD IN CLOSE CONJUNCTION WITH THE STUDIO CLASSROOM. IT WAS CONCLUDED THAT THE GENERAL CHARACTER OF IDEA PRESENTATIONS IN BRITISH ART SCHOOLS WAS HELPFUL TO THE STUDENT IN HIS USE OF IMAGERY. THESE RECOMMENDATIONS WERE MADE--(1) INSTRUCTIONAL PROJECTS IN ART SHOULD ENCOURAGE THE EXPLORATION OF IMAGES AS A PART OF A TOTAL PICTORIAL CONCEPT, RATHER THAN AS ISOLATED ELEMENTS, AND (2) SUCH PROJECTS SHOULD PROMPT THE STUDENT TO RELY ON HIS DIRECT EXPERIENCE AND RESEARCH. (GC)

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A Survey of Current Teaching Approaches to Image Making in the Art School of Britain

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Title of Report

A Survey of Current Teaching Approaches to Image Making in the Art Schools of Britain

Project No. S-421-65 (S-8299)

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5. Introduction

On the part of many artists, there has been a gradual but steady move away from the idea that formal considerations can be objectively understood and rationally analyzed whereas other elements in art are more subjective and, as a result, are less capable of being considered a part of the central teaching concerns within the studio classroom. In fact, it now seems clear that the entire range of considerations of the artist engaged in the creation of works in his own studio where he is the primary arbiter of form, and therefore content, belong to an essentially irrational realm or at least a realm where no judgement is absolute. Secondly, there has been a move away from purism toward works of increasing complexity. Barriers between the artist and considerations of a narrative or descriptive nature have been broken down. Also, considerable energy has been concentrated on the creation of works in which the central concern has been a comprehensive totality, works in which images again assume a role as a tool of the artist. As a result, there has been an increasing interest in imagery and its role in painting and sculpture.

There was the further realization that the background of artist-teachers in the States provided little groundwork for the presentation of ideas developed in studio work relating to the role and character of the image. This was largely true because of the subjective character of studio experiments. Many college and art school instructors were faced with a dilema. Those trained in the late 1940's and in the 50's were fed a solid diet of abstract expressionism. Others were fed a very stable academic diet involving traditional imagery. Current developments in both painting and sculpture have exploded the concepts of the period of their artistic training and have expanded the vocabulary of their creative fields. Many teachers recognize the critical character of these recent developments in their own work. They recognize the need to present this material to their students but lack the knowledge or appropriate means of doing so.

It seemed likely that a survey of British art schools and colleges would yield useful teaching approaches to image making for several reasons. British artists and art schools have a long tradition involving a central concern for imagery as well as current concern with the character and role of imagery as great as any area of the world. Old established teaching institutions with long established "academic histories" had

become lively institutions in a lively atmosphere of change. A number of these institutions had become unusually responsive to the world of art and were in an active stage of development. Furthermore, the revival of British painting and sculpture was in the direction of a more comprehensive view of the image as a part of the general complex of the work of art as opposed to the isolation of the subject occurring in "Pop art" in the States. Finally, the realization that the primary source of the generative power behind this revival was within the ambient of the British art schools and colleges.

The objectives of this survey, then, were to determine the current teaching approaches to imagery in selected art schools and colleges in Britain and to discover approaches that could be used in teaching programs in art schools and colleges in the United States.

6. Method

This report is the result of visits to colleges of art and university art schools all over Britain: London, the Midlands, Cornwall, Wales, Scotland and Northern Ireland. It involved the selection of the particular individuals teaching in these institutions whose creative work relates to the central concern of this survey, discussion with these instructors and their students regarding their attitudes and concepts about the creating of paintings or sculpture involving new approaches to imagery and about the values involved for them, discussion with these instructors about their approach to teaching of these concepts and these values, observation of their approaches to the teaching of these ideas, observation and recording by means of photographs the results of these teaching techniques and the evaluation of the results, and finally the compilation of possible procedures applicable to similar situations in the States.

7. Results

The ideas discovered in the process of completing this survey are of a quite different character than expected. At least they are far more broad and sweeping in their implications for possible changes in the character of studio programs in higher education in the States. While this survey aimed at obtaining material for intra-studio use, the

results reflect the fact that what happens outside the classroom has far reaching effects within it. Hopefully, these discoveries will prompt a far more basic and extensive examination of the general form of the curriculum in the fields of painting and sculpture.

Certain aspects of several of the programs I have had an opportunity to observe in Britain provide suggestions for viable alternative approaches to the structuring of art programs, not only for the purpose of presenting ideas about the image, but for other current and central concerns of the artist as well.

8. Discussion

The current pattern of higher education in the visual arts in Britain is designed less as a specific instrument for presenting an organized body of accepted knowledge than as a flexible and mobile platform for the absorbtion of the larger world of issues facing the contemporary artist. Ideas come less from highly objectified material presented by individual instructors in carefully controlled classroom situations than from a general environment extending far beyond the confines of the schools. What has drastically affected the preconceived character of this report and the projected results is the increasingly pervasive influence of the international art world and the lively, eager, and flexible character now established within the central institutions having a primary responsibility for the prestige and position of British art.

There is no more objective articulation of approaches to imagery in Britain than there is in the United States. Any formal procedure for the presentation of such ideas must be predicated on the expression of ideas in a clear and organized form. Instead, what has developed in Britain is a cluster of institutions in London and the Midlands having a highly intense connection between their studio classrooms and the art world. In these colleges of art, the recent conceptions of artists become instruments guiding the form of student experiments before these ideas have risen above the status of an intuitive act. As a partial result, the student is injected into an atmosphere which is very close to that of the artist in his private studio.

The institutional structure of these large, central colleges of art has a subtle but strong effect upon the character of their programs. All the principals with whom I

talked were still active as artists and became principals in large part as a result of reputations built as artists. Secondly, the principals in art schools and colleges in Britain have more centralized power than do their counterparts in the United States so that the character of an institution is very much a product of his making. Most institutions are colleges of art, independent units, rather than schools in a general university complex. This makes them quite independent of the form toward which the curriculum is strongly guided in most art departments in the United States. In Britain, courses are not twisted in order to make them conform to an "academically respectable" character in the eyes of professors in other fields. But, since the principals of these colleges of art are individuals who have gained their positions by virtue of tangible recognition, it is only natural that they transfer this interest in recognition to the colleges they govern. In addition, in England, the funds for the running of these colleges is allotted by the Ministry of Education to local units to be used at the discretion of the local council. As there are generally several institutions competing for these funds, any tangible attention a college receives can materially increase the proportion of funds allotted to it. These factors tend to make the colleges concerned more with the art world and the attention and rewards it is able to offer than in the States. (It should be noted that Unit ed States institutions are not entirely free of these considerations. This distinction is primarily one of degree.)

Until 1965, most Colleges in Britain offered a program leading to the National Diploma in Design, but as a result of widespread dissatisfaction both with the narrow character of the courses of study leading to this degree as well as with the archaic character of the examination for the granting of this diploma, a new Diploma in Art and Design was instituted to replace the N. D. D. Of 73 applications received and reviewed for approval of courses leading to the Dip. A. D., only 29 were approved. An important consideration for the accreditation of an institution was its ability to fund appropriate accomodation and equipment. This was true even in institutions where the staff did not desire new accomodation. Here, the need to have sufficient recognition in order to command the respect of the community so that the funds for the facilities required for accreditation could be assured became a life and death matter. This has been borne out by the very steady decline of those institutions not accredited to grant the Dip. A. D. whereas

the successful colleges have attracted the major proportion of applications from students. Rather than eliminating a student after he has begun a course of study, an art student in Britain, having completed a pre-diploma course, is enrolled only upon successfully completing a rigorous and competitive examination involving first a review of his portfolio and then an interview. This examination has a strong effect on the kind of student who gains admission to a college. The students must be attractive to the staff in order to gain admittance. (About one applicant in nine is accepted for entrance at the Royal College.) An institution that has a primary stake in the new and the individual will obviously select students who show promise of both individualism and of interest in "mod" pictorial events. Questions during the interview will often relate to what is going on in art and to the exhibitions currently on in galleries and museums. Students, then, are selected partly because of their closeness to the art world. (It is interesting to note that colleges closer to London or in London seem to have been the more successful applicants for granting the Dip. A. D. The proximity to the art world in London has a strong effect on the character of art college programs.)

Another major development in Britain having a major effect on the kind of student who is able to undertake a three year full time art program are the scholarships - the highly competitive awards system which provides the support for up to 95% of all art students. Granted by the local education authorities, this is undoubtedly one of the major advances of the British system of higher education. It has widened the kind of student who attends. The students are less from a priviledge class, are obviously very competitive or they would not be in college, and, also, are very much a part of a pop culture they hardly realize exists because it has always been so much a part of their lives. This too has made the students more concerned with the currency of events in the art world - directing them to extra-institutional events for guidance in their college work.

Another strong effect on the programs of art schools granting the Dip. A. D. is the examination system. In this, outside assessors plan an important part in selecting the students to be awarded degrees and in determining the class of the degree. This once again encourages colleges to look outside the domain of their own dictates for guide lines of acceptability.

The structure of the programs which form the context within which newly emerging artistic ideas are presented have a very strong effect on these ideas. They determine whether or not such ideas will be presented, who will present them, who will receive them, etc. In this case, the British art colleges have an advantage because they have a much greater control, through the student selection process, of determining the students with whom they choose to work. The selection process, by and large, is a good thing, for when a student arrives, he knows that the faculty want him. The faculty, for their part know that the student at least has a few of the prerequisites that will make the kind of content they represent meaningful to him. In addition, the scholarship program means that the British art college has its students full time and can command all their energies.

Because of the system of outside assessment both of the colleges program and of its graduates, most British colleges of art have developed a strong sense of responsibility to their students on a long term basis rather than of the accumulation of a series of individually "judged" units. The structure of their programs in art also are strongly differentiated from the structure of other "academic" subjects. This is undoubtedly due to their separation from the continuing bite of general education requirements found in U. S. colleges. (Even at the Slade School at London University, on a university campus, the separation is surprisingly pronounced and absolute.) One cannot fail to notice the naturalness in the approach to art - a naturalness corresponding to the nature of the field. Of course, as has been pointed out, a large measure of this is due to the generous amounts of time British students have to expend on their studio work.

In addition to the above elements built into the present structure of higher art education in Britain, there is another factor which ties the studio classroom with the art world and its current concerns. This is the use of a large contingent of part time tutors. This is being strengthened by the introduction of block teaching so young artists can spend from two to three days teaching and then return to their own studios for the remainder of the week. At the Bath Academy, situated some one hundred miles from London, this makes it possible for them to hire successful young artists who do not feel they can survive as artists except through constant contact with the London art world. Also, as a result,

an organized program of instruction with a regulated content comes less important than the new developments in the show places of the art market. If there is a strong current interest in the use of the object on the part of artists then the program of the art college will reflect this rather than fulfill some preconceived pattern.

There are generally three ways in which instruction is organized within an art college in Britain. First of all, there are the workrooms where students carry out their own projects or individually assigned work. There is generally an instructor about who is available to help students, but frequently there is a quite definite and purposive avoidance of telling the student what to do even when he requests such guidance. There is the feeling that this is the crux of the artists "problem" and that this is the major thing that a student has to face for himself. As a result, students tend to rely on the current heros of the commercial galleries as guides to the direction their work will take. At the same time, there is the knowledge that to be considered derivative is death itself and that the laurels go to those who make innovations that are clearly "new" and "exciting". So there is a certain kicking over of the traces while attempting to fill up the gap abdicated by the instructor. At the Slade School, the instructors admitted with a degree of relish that many students "nearly had nervous breakdowns" when confronted with this situation where for the first time in their lives they were expected to be the primary arbiters of the form of their own work.

Secondly, there are classrooms in which definite programs of instruction are carried out. In many institutions, this consists of traditional approaches such as courses in life drawing. These courses constitute approximately one-half of a first year student's program with more and more time being devoted to a student's own projects as time goes on. Some institutions have tried putting a student completely on his own at the start of the second year. After trying this for a year at Leeds College of Art, the idea is being modified. They found that when a definite program of instruction involving groups of students was deleted in the second year of their program that students felt they had been accepted by the faculty as full fledged artists, that the faculty had nothing more to teach them, and, as a result, they rejected further instruction or comment of any sort. In some institutions, the staff is

becoming a very well paid sympathetic audience for the student's work.

Thirdly, the basic unit of instruction and responsibility is the tutor who assumes charge of a group of students when they enter the college and who meets with them regularly after that to discuss their work, to organize and direct their program, and to help solve personal as well as artistic problems. The central core of the staff, the permanent faculty, carry a very heavy and time consuming responsibility here. Not infrequently, these tutors are older artists who provide a leavening influence, where they choose to exert it, on the more hipster elements I have indicated above. It is easy to see how the traditional concern for the image on the part of tutors coupled with the students appetite for new, unfolding approaches has led to a well integrated and comprehensive attitude toward its use in Britain by younger artists.

The signal champion who makes the British art college system work is the tutor. He is the continuing ally of the students for whom he is responsible helping the student to develop the abilities necessary to pass the assessments made at the end of the first year and at the conclusion of a student's program. This removes the odium of the judge from the tutor as well as the other instructors with whom a student works - a quality frequently cast upon the instructor in the United States by the system within which he works. The tutorial system would seem to be a very useful device to use in large institutions in the United States in order to give students a regular and direct contact with a specifically responsible member of the faculty.

Finally, at the Slade School, in addition to regular lectures by prominent artists, they have established a registry of artists available for use in consultation with students at the disgression of the tutors. This may involve bringing Francis Bacon on campus for a day to give a thorough "crit" of the work of one, two, or three students; the students may meet Bacon in his studio to talk about his works in the context in which they are created; or, they may all go to an exhibition together. This is a very expensive form of education but extremely important because it puts the student in contact with the primary source of the ideas in the direction in which he is currently working.

Almost every institution allows generous amounts of

time for a student's own experiments even in institutions where this is not the major motivating force behind the program. Most students spend at least one-half of their first year on their own work and the degree of freedom increases proportionately. It must be remembered that general education is limited in most art colleges to between six and ten hours each week with the rest of the time spent in studio work. The studios are open around the clock and most students work more than the usual daylight school hours. In addition, there are assigned works, frequently a direction of the student's own choosing to be completed during the vacation periods. At the Royal College of Art students are treated as "junior artists rather than senior students" each having his own studio area with a tutor but without any assigned instructor. Here, many well known British artists move about in a ready state of accessibility on their assigned days. In terms of time then, the student is positively encouraged to be his own man, but, while many students are producing works of remarkable vitality that out shines many of the events in the commercial galleries (The Royal College has to discourage their students from being signed up by commercial galleries while still students), I believe it is clear that most students of this age, when left to their own devices, do not immediately make major artistic innovations of their own but tend to find inspiration from those sources that are near at hand and which seem to be most attractive. It should also be pointed out that unless students are allowed to make their own artistic decisions, they are not liable to be capable of adding to the scope of the field. Certainly, in terms of time spent in the studio classroom alone, the British art student has a distinct advantage. The freedom he has within that time offers him a chance to test the ideas found in the art markets and to establish their validity and application to his own artistic beliefs.

These general programatic conditions listed above direct the art students to the art world for guidance rather than the colleges attempting to establish a world of their own. By the act they create an environment where the ideas of the contemporary artist toward image making as well as toward other aspects of creation become the central focus of the student.

Certain colleges have developed instructional projects to encourage the exploration of various kinds of images.

At Leeds College of Art, they have based much of their first years organized program on themes such as "tents" and "games". By using such simple, open subjects, they place emphasis on research, on the unknown and elusive rather than on the mastery of a fixed group of skills. The primary concern is with the development of the imagination, of direct and personal experience, rather than theory. After looking at the results of these projects (which have been filmed as a record), the importance of approaching the creation of images as part of a total scheme becomes clear. They also underline the value of using a theme which obviously conjurs up images, but images of an indeterminate sort, also having formal and emotional connotations.

Other projects at Leeds developed out of a somewhat more traditional approach. After a numer of drawings had been completed from life and clothed models (some constantly taking their clothes on and off) the students began to use their drawings for imaginative explorations in college - cutting up the drawings and reassembling them so that the character of the figures shown became stronger and more largely a product of the flavor and being of the student. At this point, the works were transformed into sculpture by sewing together various colored pieces of cloth and stuffing them. These became known as "clothies".

This is characteristic of the program at Leeds for at no time do they make a distinction between painting and sculpture or, at times, printmaking. They feel that since no real difference between these approaches exists today that there is no point in this kind of distinction in the classroom. This also is useful in approaching imagery for the tangible "object" qualities of sculpture render a drawn or painted image load of content much more clear and precise.

At the Central School of Arts and Crafts this same dialogue between sculpture and painting or drawing is combined with the realistic vs. illusionistic quality of images. The students begin with sculptural form by combining various objects in a box. Then, these are painted white so that their qualities are more than those of light and shade than of objects. At this stage, renderings are done from the box. The box is then painted in various bands of color without

taking cognizance of the forms underneath making the visual color pattern predominate over the sculptural form. Then a series of paintings or sculpture-paintings are produced bringing together several of the stages of the box and drawings from the box. One of these works might have a ball as the theme, one ball being real, one a non-illusory symbol, another painted to look real, another having a mirror finish so that it reflects the objects, real and illusory, around it. In this, no new images come about, but students do discover the various qualities of different sorts of representations.

Another project at Leeds involves the use of a sticky shelf lining paper on which various images are painted. These are then cut out and put over a background painted on a sheet of masonite. The images can then be changed about from one position to another, overlapped, or various objects joined in a number of ways. These units are then placed in the hallways and students are encouraged to keep them, both theirs and others, in a constant state of evolution. Ideas about what happens when images are juxtaposed can be demonstrated this way - particularly for the student who sees his own representations rearranged by others according to systems inconceivable to him.

In printmaking at the Central School, photographic newspaper images are introduced and are then modified and transformed until they assume a meaning and character they did not have in the beginning. Very fresh newspapers direct from the press are placed on zinc or copper plates and put through the press. This leaves a residue of ink on the plates which will retain a sufficient amount of rosin so that when the plate is heated, the rosin fixed, and the plate treated with acid as in any aquatint, the photo can be roughly reproduced. Then a student can alter the image by further aquatints, scraping, drypoint, cutting up the plate, etc.

At Leeds, as at many art colleges, the photographic image has become a major subject for painting and the life cast for sculpting. Apparently most students today feel that the reproduced image is one of the major tools of the artist. The photos used seem to come from pop cultural magazines and films - "nudie" magazines, pulp boxing and sport magazines. At the Central School, in their mural class, a kind of class found in most art schools in Britain, I found a number of students who like the mural form because it has the qualities

of a billboard - no Winsor Castle ceiling idealism here. The subjects chosen were also most characteristic of the billboard and they were done on fibreglass with glazes that retain the rough, spontaneous qualities of a sketch.

Other pop influences affecting imagery are the films and literature - particularly literature. Contemporary novels seemed to be standard equipment along with paint and brushes. There is a considerable difference between the treatment of these influences in Britain than in the United States. The two separate artistic traditions produce quite different results. Pop art in the United States, for instance, is cool, objects are presented without commentary, and the technique is usually adopted from the source of the idea. In Britain, there is more involvement, objects are presented in a context of social commentary, and many traditional techniques are utilized.

The modern movement has been slow in taking root in Britain and there still exists a strongly developed tradition of narrative or descriptive imagery. The British artist has never given up the descriptive aspect of his work. As a result, the new imagery has been absorbed into an unbroken tradition. David Hockney's Rakes Progress has Hogarth's series as its source and both are print series for popular rather than exclusive and limited circulation. The British artists that constantly come to mind are all involved with representations - Constable, Hogarth, Sickert, Turner, Moore, Sutherland, Bacon, Hockney, Laing. British literary ranks are loaded with former art school students such as Evelyn Waugh and Joyce Cary. It was Cary who called completely abstract art "the art of teacups and wallpaper". Major exhibitions during the 1965-66 season were of Bonnard, Carot and Gauguin. All involving "imagistic" artists.

In spite of the spectre of Clive Bell, much art criticism still emanates from Britain's primary art - literature. Such criticism, whether on television, radio, in the newspapers, centers on a narrative chain of association. The language of criticism becomes a second and equally powerful art form frequently far removed from the works themselves. Newpaper reviews are only rarely accompanied by illustrations so the words must stand by themselves as entertaining reading. Many who will not see the exhibition involved will be enchanted by by the visions conjured up by the reviewer. The independent

art of criticism creating an alter world of associations and images has a strong influence on the kind of works created by the community of artists in Britain.

"Community of artists" is still an appropriate term in Britain where, in spite of a considerable growth in size, connectiveness, an old boy system is still maintained that is greater than that found within any large metropolitan area in the United States. Although not as tightly interwoven as in Robert Graves' Goodbye to All That, most artists know each other with the more successful helping the less well known. This tends to produce a situation in which less change takes place and art is not so totally revolutionary in character as elsewhere. Because he knows a number of artists working in a variety of directions, an individual tends to accept a wide number of approaches on a personal basis which would not be acceptable on an ideological basis. Criticism becomes "it's not my cup of tea". Any form of art becomes acceptable because the man who creates it has been through the establishment and is well regarded as a human personality. This tradition also has a strong effect on the institutions responsible for developing young British artists and has helped to wed a high regard for artists having a special form of imagery as the basis for their work to a respect for a new and lively imagery emerging directly from the surrounding culture.

The influence of art periodicals such as Art International and the commercial gallery exhibitions cannot be underestimated. (A number of students at Swansea regarded Larry Rivers as their hero but had never seen any of his works except through small reproductions.) Students in training at schools some distance from London, such as Edinburgh, are taken on special trips to London. Other graduate students are provided with a special travel assistance stipend to be used during vacations.

In Britain, museum and gallery visits are not regarded as secondary optional activities for an art student. Questions regarding an applicant's knowledge of exhibitions and collections, along with the ideas he has been able to generate in connection with them, frequently constitute a major portion of his interview for entrance into an art school.

9. Conclusions and Recommendations

The studio classroom in the States can become the context in which ideas related to current approaches to imagery, as well as other artistic ideas, are focused if certain precepts are followed. These precepts guide the development of many British university art schools and art colleges in London and the Midlands facillitating the flow of ideas from the professional to the student artist. They form the basis for the explorations of students making learning a natural rather than artificial process.

A. Administrators of art programs should be artists.

B. The limits of an institution responsible for developing artists should have a high degree of autonomy and a freedom from the kind of procedures primarily adjusted to the other kinds of learning found within a university.

C. Art programs should be accredited nationally or regionally.

D. Degrees should be granted on the basis of outside assessment.

E. The staff responsible for administering an art program should select the students with whom it is to work.

F. Scholarships should be available for all highly capable students on the basis of open competition.

G. There should be a more extensive use of artists as part-time teachers.

H. The tutorial as the basic unit of instruction and responsibility should be initiated.

I. A registry of artists available for use in tutor directed consultation should be developed as a regular teaching tool for use in art programs.

J. In addition to classrooms for the purpose of carrying out definite programs of instruction, there should be workrooms in which students can carry out their own projects, receive technical assistance from experts, or carry out individual tutor assigned projects including normal "vacation" period projects.

K. Students should have considerable time within the regular program for their own work.

The general character of the presentations of ideas involving a central concern with the role and character of images involves:

Firstly, the projects should encourage the exploration of images as a part of a total pictorial concept rather than as isolated elements.

Secondly, since the attitudes governing the approaches to imagery are largely subjective today, projects should prompt the student to rely on his direct experience and his own research rather than attempt to prove preconceived theories presented by an instructor.

Thirdly, primary source material and inspiration for this work by students will be found in the art galleries and museums as well as the art periodicals. The stronger this contact, the richer the results.

Some caution should be asserted here however. An instructor should not fail to exert <u>his</u> influence to the extent that he presents additional alternatives to those approaches found in the art world. He should be willing also, even on the shaky framework of personal evidence, realizing that almost any approach is arbitrary when extended beyond the realm of experience that gave it being, to state his own personal attitude and relationship to a student's work. Culture, the man made environment, is the creative province of the artist-teacher both as an artist <u>and</u> as a teacher.

10. Summary

With increasing interest in imagery and the realization that the background of artist-teachers in the States provided little groundwork for the presentation of ideas related to the role and character of the image, it seemed likely that a survey of British art schools and colleges would yield useful teaching approaches to image making. This was particularly true because the institutions selected had a long tradition involving a central concern with imagery, and because they were both unusually responsive to the world of art and were in an active stage of development.

This report involved visits to colleges of art and university art schools all over Britain; involved discussions with students, staff, and administrators; and included an extensive examination of works of art by students and artist-teachers as well as a review of the general art scene. While there is no more objective articulation of approaches to imagery in Britain than the States, the survey provided suggestions for viable alternative approaches to the structuring of art programs, not only for presenting ideas about the image, but for other current and central concerns of the artist as well.

Many aspects of programs in British institutions responsible for developing artists bring the professional art world in close conjunction with the studio classroom. The character of their administration; the autonomy of their programs; the diversification in the character of their studio classroom work; national accreditation; national degree exams; the availability of scholarships for the highly capable student; the full-time character of the program as well as required independent student effort; the use of the tutor, the use of artists as part-time teachers, and the use of an artists directory - all help quickly assimilate the ideas of the art world into the realm of the studio classroom.

The general character of the presentations of ideas involving the use of the image helps produce good results.

Firstly, the projects should encourage the exploration of images as a part of a total pictorial concept rather than

as isolated elements.

Secondly, since the attitudes governing the approaches to imagery are largely subjective today, projects should prompt the student to rely on his direct experience and his own research rather than attempt to prove preconceived theories presented by an instructor.

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